Avid® EDL Manager

User's Guide

make manage move | media™ Avid®

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Using This Guide

Avid EDL Manager is an application that allows you to create, modify, and manage edit decision lists (EDLs). The Avid EDL Manager application can generate EDLs from sequences created with all Avid® editing systems. Because Avid EDL Manager can generate lists from any Open Media Framework® (OMF) composition, it is also compatible with a broad range of other applications. You can start Avid EDL Manager from within your Avid editing system, use it in conjunction with other Avid editing systems, or use it as a standalone application.

The Avid EDL Manager application runs on the Windows 2000, Windows XP, and Mac OS X operating systems.

This guide is intended for Avid EDL Manager users from beginning to advanced levels. Typically, these users are video editors who need to move a video project between one editing environment and another, or otherwise use an EDL to control aspects of the editing process.

The documentation describes the features and hardware of all models. Therefore, your system might not contain certain features and hardware that are covered in the documentation.

Symbols and Conventions

Avid documentation uses the following symbols and conventions:

Symbol or Convention	Meaning or Action
	A note provides important related information, reminders, recommendations, and strong suggestions.
	A caution means that a specific action you take could cause harm to your computer or cause you to lose data.
	A warning describes an action that could cause you physical harm. Follow the guidelines in this document or on the unit itself when handling electrical equipment.
>	This symbol indicates menu commands (and subcommands) in the order you select them. For example, File > Import means to open the File menu and then select the Import command.
▶	This symbol indicates a single-step procedure. Multiple arrows in a list indicate that you perform one of the actions listed.
⌘	This symbol represents the Apple or Command key. Press and hold the Command key and another key to perform a keyboard shortcut.
Margin tips	In the margin, you will find tips that help you perform tasks more easily and efficiently.
(Windows), (Windows only), (Macintosh), or (Macintosh only)	This text indicates that the information applies only to the specified operating system, either Windows XP or Macintosh OS X.
Italic font	Italic font is used to emphasize certain words and to indicate variables.
`Courier Bold font`	Courier Bold font identifies text that you type.
Ctrl+*key* or *mouse action* ⌘+*key* or *mouse action*	Press and hold the first key while you press the last key or perform the mouse action. For example, ⌘+Option+C or Ctrl+drag.

If You Need Help

If you are having trouble using this Avid EDL Manager application:

1. Retry the action, carefully following the instructions given for that task in this guide. It is especially important to check each step of your workflow.
2. Check for the latest information that might have become available *after* the documentation was published in one of two locations:
   - If release notes are available, they ship with your application.
   - If ReadMe files are available, they are supplied in your Avid application folder. ReadMe files are also available from Help.

The most up-to-date ReadMe files are available on the Avid Knowledge Base.

3. Check the documentation that came with your Avid application or your hardware for maintenance or hardware-related issues.
4. Visit the online Knowledge Base at www.avid.com/onlinesupport. Online services are available 24 hours per day, 7 days per week. Search this online Knowledge Base to find answers, to view error messages, to access troubleshooting tips, to download updates, and to read/join online message-board discussions.
5. For Technical Support, please call 800-800-AVID (800-800-2843).

   For Broadcast On-Air Sites and Call Letter Stations, call 800-NEWSDNG (800-639-7364).

Accessing the Tutorial and Online Library

The Avid Online Library contains a multimedia tutorial and all the product documentation in PDF format. Avid recommends the multimedia tutorial as your first resource for learning how to use your application. You can access the tutorial and the library from the Tutorial and Online Library DVD or CD-ROM or from the Help menu.

You will need Adobe® Reader® installed to view the documentation online. You can download the latest version of Adobe Reader from the Adobe web site. The tutorial and the effects reference guide require Apple's QuickTime® application to view the QuickTime movies. You can download the latest version of QuickTime from the Apple® Web site.

To access the tutorial and online library from the Tutorial and Online Library CD-ROM:

1. Insert the Tutorial and Online Library DVD or CD-ROM into the drive.
2. Double-click the Mainmenu file.

To access the tutorial and the online library from the Help:

1. Insert the Tutorial and Online Library DVD or CD-ROM into the drive.
2. In your Avid application, select Help > Online Library.

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Chapter 1
Working with EDLs

This chapter introduces edit decision lists (EDLs) and provides instructions for basic Avid EDL Manager procedures. It includes the following sections:

- EDLs and the Avid EDL Manager
- Starting Avid EDL Manager
- Using Help
- Using Avid EDL Manager with Your Avid Editing System
- Creating, Reading, and Printing an EDL
- Printing an EDL
- Copying an EDL between Storage Locations
- Formatting an RT-11 Disk

EDLs and the Avid EDL Manager

An *edit decision list (EDL)* is an instruction list for all edits you make for creating a program on videotape. This list can include *cuts*, *wipes, dissolves, fades,* and *black edits*. The Avid EDL Manager application organizes the instructions as a series of chronological edits called *events*. Each event specifies a *timecode* for the source and master tapes.

Online and Offline Editing

You generate an EDL to take a project from the *offline editing* environment, where rough editing and experimentation are less expensive, into the *online editing* environment, where an editor using an edit controller produces a finished master in less time. The Avid EDL Manager saves EDLs in a format an editing system can use, such as *GVG* or *CMX*. Thus, you can import an EDL from the online environment back into the offline suite to make further changes before completing the master tape.

Usually, the offline environment includes *nonlinear editing* systems such as Avid's Media Composer®. The online environment can also include a high-end nonlinear editing system such as Avid's Symphony™ or Media Composer.

The EDL, in the form of a file generated in a readable format, is the link back and forth between the two editing environments.

What the Avid EDL Manager Does

The Avid EDL Manager generates an EDL from a sequence in a bin or from an OMFI file. OMFI is a file format for importing and exporting media allowing you to share information with other platforms. You can also read a previously saved EDL into Avid EDL Manager. After creating an EDL, save it as a text file that is readable by different edit controllers, such as Sony®, GVG, or CMX, or save the EDL as an OMFI composition.

Avid EDL Manager can create complex EDLs. You can specify the different audio and video tracks in the sequence; add comments or patches. You can also specify the assembly modes that the online edit controller uses when creating your program.

Avid EDL Manager is a standalone application, so you do not have to run an Avid editing system when you create EDLs from sequences. When you run Avid EDL Manager with your Avid editing system, you can bring the sequence that is currently in the editing system into the Avid EDL Manager window. After working with the EDL in Avid EDL Manager, you can create a sequence in the Avid editing system from the EDL.

Starting Avid EDL Manager

You can start Avid EDL Manager as a standalone application or you can start it from within your Avid editing system application.

(Windows) To start Avid EDL Manager as a standalone application:

1. Click the Start button.
2. Point to Programs.
3. Point to Avid.
4. Point to Avid EDL Manager.

Avid EDL Manager opens as the active window, showing the Editor button connected to the Update button by arrow button.

(Macintosh) To start Avid EDL Manager as a standalone application:

- Double-click the Avid EDL Manager icon.

  Avid EDL Manager opens.

To start Avid EDL Manager from within your Avid editing system application:

- Select Tools > EDL.

Avid EDL Manager opens as the active window, showing the Editor icon connected to the Update button by arrow buttons.

Using Help

The Help provides all the information contained in the *Avid EDL Manager User's Guide*, and operates in a web browser. To open the Help, select Help > Avid EDL Manager Help in the Avid EDL Manager application. For information about using the Help, click the Using Help button in the Help system.

Using Avid EDL Manager with Your Avid Editing System

If you start Avid EDL Manager from your Avid editing system or have Avid EDL Manager and the editing system running at the same time, you can do the following:

- Create an EDL for the sequence loaded in the active monitor.
- Create a sequence in the Avid editing system from an EDL that is open in Avid EDL Manager.

See the following sections for more information.

Creating an EDL from the Active Sequence

You can create an EDL directly from the sequence that is loaded in your Avid editing system. For more information, see "Using Avid EDL Manager with Your Avid Editing System" on page 16.

To create an EDL from the sequence currently loaded in the Avid editing system, do one of the following in Avid EDL Manager:

- Click the Right Arrow button between the Editing System button and the Update button in the Avid EDL Manager window.
- Select File > Get Current Sequence.

The EDL appears in the Avid EDL Manager window and a Left Arrow button appears under the Right Arrow button, indicating that you can now also create a sequence from the EDL.

Creating a Sequence from an EDL

You can create a sequence in your Avid editing system directly from an EDL.

To create a sequence in your Avid editing system from an EDL that is open in Avid EDL Manager:

1. With your Avid editing system running, do one of the following:
   - Click the Left Arrow button between the Editing System button and the Update button in the Avid EDL Manager window.

- Select Create Composer Sequence from the Avid EDL Manager File menu.

The editing system becomes the active window and a dialog box opens. The dialog box lists only those bins currently open in the editing system.

2. Do one of the following:
   - Select an existing bin in which to place the EDL sequence and then click OK.
   - Click New Bin to create a new bin in which to place the EDL sequence.

     The sequence is created in the bin you selected and Avid EDL Manager becomes the active window again.

Before you load the sequence in the Record monitor, you should decompose the sequence or batch digitize the clips to ensure that the sequence is associated with the correct source clips.

Creating, Reading, and Printing an EDL

The Avid EDL Manager window displays the EDL you create or the existing EDL you open or read. You can also print the EDL. You can display an EDL by following the procedures in the following sections:

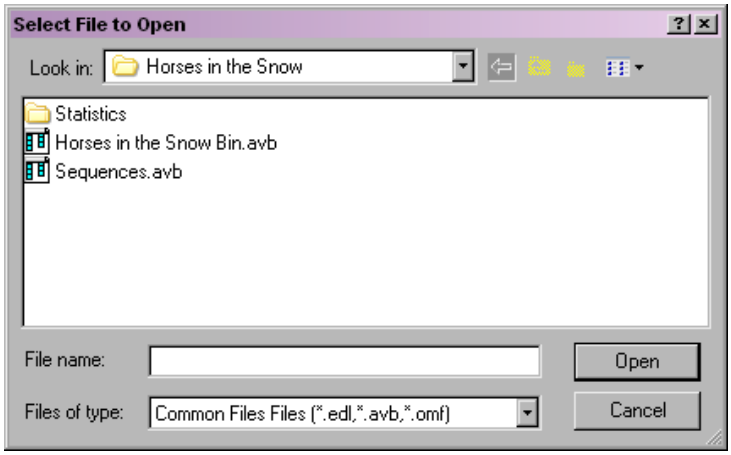
- Creating an EDL from a Sequence, Existing EDL, or OMFI File
- Creating an EDL from the Active Sequence.
- Reading an Existing EDL from the RT-11 Disk.
- Printing an EDL.

Creating an EDL from a Sequence, Existing EDL, or OMFI File

To create an EDL from a sequence in a bin, from an existing EDL, or from an OMFI file:

1. Select File > Open.

   The Select File to Open dialog box opens.

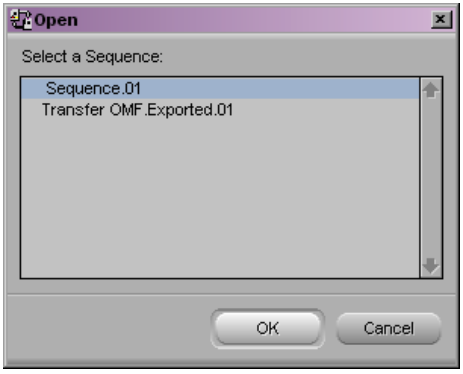


2. Select Common Files (*.avb, *.edl, *.omf) from the Files of type pop-up menu.
3. Navigate to the disk or folder that contains the file you want.
4. Select a file — either a sequence in a bin (.avb), another EDL (.edl), or an OMFI (.omf) file — and click Open.

When you open an OMF file or a file from a bin, set the Project Type menu to match the project used to create the file.

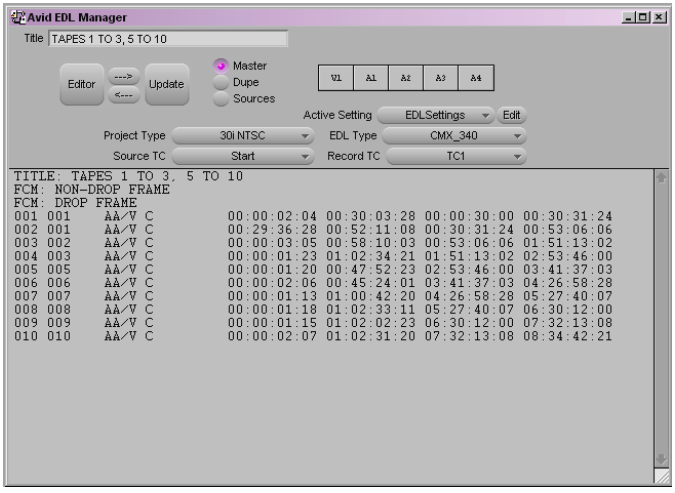
If you select a bin or an OMFI file, one of the following happens:

- If the file contains only one sequence, Avid EDL Manager creates the EDL for that sequence.
- If the file contains more than one sequence, the Open dialog box opens.



5. Select a sequence and click OK.

   The created EDL appears in the Avid EDL Manager window.



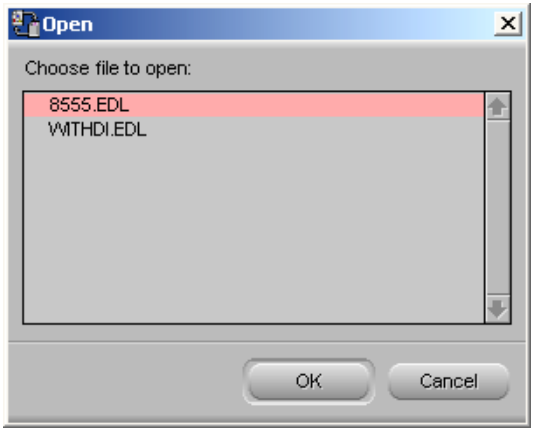
For information on changing the settings in the EDL, see Chapter 2.

Reading an Existing EDL from the RT-11 Disk

To read an EDL that is saved on an RT-11 disk in a CMX, GVG, or high-density GVG (HDGVG) edit controller format:

1. Insert the RT-11 disk that contains the EDL you want to read into the disk drive.
2. Select File > Read From RT11 Disk.

   The Open dialog box opens.



3. Select the EDL you want and click OK.

   The EDL opens in the Avid EDL Manager window.

   When you open an OMF file or a file from a bin, set the Project Type menu to match the project used to create the file. If you open an EDL other than from an OMF file or a file from a bin, you must select a standard suboption.

To eject the RT-11 disk:

- Select File > Eject RT11 Disk.

Printing an EDL

To print an open EDL:

1. Select File > Print EDL (Windows) or File > Print (Macintosh).

   A dialog box opens.

2. Select the print options you want.
3. Click OK (Windows) or Print (Macintosh).

Saving an EDL

You can save an EDL as a text file with the .EDL file name extension or as an OMFI *composition*. The location where you save the EDL is a DOS-formatted disk, a hard drive or other storage device, or an RT-11 disk that is read by CMX or GVG edit controllers. For information on formatting an RT-11 disk, see "Formatting an RT-11 Disk" on page 25.

Saving an EDL as a Text File or an OMFI Composition

To save an EDL as a text file or an OMFI composition:

1. Select one of the following:
   - File > Save As, to save the EDL as a text file
   - File > Save As OMFI, to save the EDL as an OMFI composition

   A dialog box opens.
2. Navigate to the disk or folder where you want to save the EDL.
3. Accept the default file name or enter a new name.

   If you are saving to a DOS-formatted disk for transfer to an edit controller, use a file name that the edit controller can read. The name must be eight alphanumeric characters or fewer in uppercase letters, followed by the file name extension (either .EDL or .OMF). For example:

   ```
   ALISON84.EDL
   ```
4. Click Save.

   Avid EDL Manager saves the EDL to the location you specified.

Saving an EDL to an RT-11 Disk

You can save an EDL to an RT-11 disk. Use one of the following procedures:

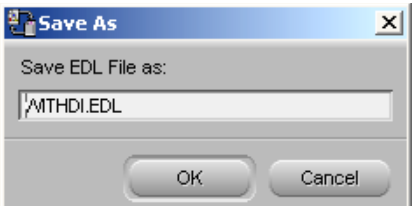
- "(Windows) Saving an EDL to an RT-11 Disk" on page 22
- "(Macintosh) Saving an EDL to an RT-11 Disk" on page 23

(Windows) Saving an EDL to an RT-11 Disk

To save an EDL to an RT-11 disk:

1. Insert a CMX or GVG disk into the disk drive.
2. With an EDL open in the Avid EDL Manager window, select File > Write To RT11 Disk.

   The Save As dialog box opens.



3. Do one of the following:
   - Click OK to accept the EDL file name.
   - Type a new name and then click OK.

     The name must be six or fewer alphanumeric characters, in uppercase letters, followed by the .EDL file name extension.
     For example:

     `WILL3A.EDL`

   Avid EDL Manager saves the EDL to the CMX or GVG disk.

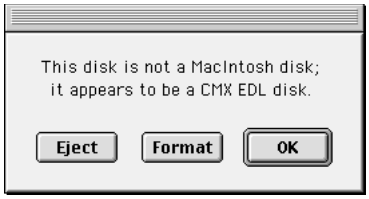
Some edit systems cannot read high-density disks (marked with the HD symbol), so you might have to use a double-density disk. If you are in doubt, check with the online suite or have the suite provide you with a formatted disk.

(Macintosh) Saving an EDL to an RT-11 Disk

To save an EDL to an RT-11 disk:

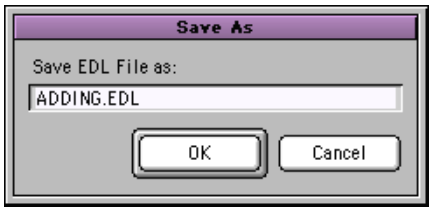
1. Insert a CMX or GVG disk into the disk drive.

   A message box opens.



2. Click OK.
3. With an EDL open, select File > Write To RT11 Disk.

   The Save As dialog box opens.



4. Do one of the following:
   - Click OK to accept the EDL file name.
   - Type a new name and then click OK.

     The name must be six or fewer alphanumeric characters, in uppercase letters, followed by the .EDL file name extension.
     For example:

     `WILL3A.EDL`

   Avid EDL Manager saves the EDL to the CMX or GVG disk.

Some edit systems cannot read high-density disks (marked with the HD symbol), so you might have to use a double-density disk. If you are in doubt, check with the online suite or have the suite provide you with a formatted disk.

Verifying an RT-11 Save

Because an RT-11 disk is not initialized for Macintosh or Windows, you cannot see its contents by using the standard operating system tools (for example, My Computer on Windows). To verify that the EDL was saved successfully to the disk, you can follow the first few steps of "Reading an Existing EDL from the RT-11 Disk" on page 20. If the EDL appears in the Make Selection dialog box, then you know it was saved to the disk.

To verify that the EDL was saved to the disk:

1. Insert the RT-11 disk that contains the EDL you want to read into the disk drive.
2. Select File > Read From RT11 Disk.

   The list of files for the RT-11 disk appears in the Open dialog box, allowing you to verify that your EDL was saved to the disk.
3. Click Cancel to return to the Avid EDL Manager.

Copying an EDL between Storage Locations

You can copy an EDL from any drive or disk storage location to another without having to open the EDL in the Avid EDL Manager window or switch to operating system tools such as My Computer. The storage locations, including RT-11 disks, must be accessible to your computer.

To copy an EDL from one location to another:

1. Do one of the following:
   - To copy to an RT-11 disk, insert the RT-11 disk in the disk drive.
   - To copy from an RT-11 disk, insert an RT-11 disk in the disk drive.

   (Macintosh only) A message appears stating that this is not a Macintosh disk.
2. Click OK.

3. Select File > Copy To/From Disk.

   A dialog box opens:

4. To select the EDL to copy, do one of the following:

   - To copy from an RT-11 disk, click Yes.

     A list of EDL files appears. Select the EDL you want and click OK.

   - To copy from any other disk or drive, click No.

   A dialog box opens.

5. Navigate to the file you want to open and click Open.

   A dialog box opens, and asks if you want to write to an RT-11 disk.

6. To select the destination for the EDL copy, do one of the following:

   - To copy to an RT-11 disk, click Yes, accept the default file name or enter a new name of six or fewer uppercase characters and then click OK.

   - To copy to any other disk or drive, click No.

   A dialog box opens.

7. Navigate to the location where you want to save the file and click Save.

Formatting an RT-11 Disk

You can use an RT-11 disk in Avid EDL Manager formatted in one of the following:

- CMX
- GVG
- HDGVG (high-density GVG)

When you take a DOS or Macintosh-formatted disk and format it as an RT-11 disk, data on the disk is erased.

To format an RT-11 disk:

1. Select File > Format RT11 Disk.

   A dialog box opens telling you to insert a diskette.

2. Insert a DOS-formatted disk (Windows) or a blank disk (Macintosh) into the drive and click OK.

   A message box opens warning that all data on the disk will be lost.

3. Click OK.

   A dialog box opens.

4. Select an EDL disk type format.

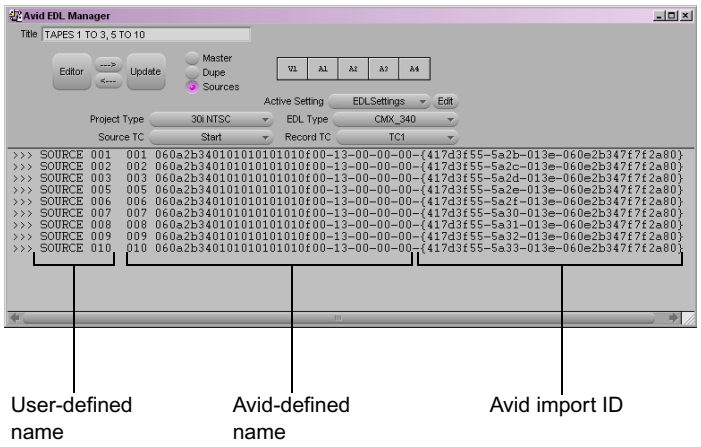
   Avid EDL Manager formats the disk.

Viewing the Tape List in the Source Table

The *source table* lists all source tapes in the sequence that the EDL describes. The source table is a useful reference when you assemble your program.

To view the source table:

- Click the Sources button in the Avid EDL Manager window. A list of source tapes appears.



If Sources is already selected before you open an EDL, the source table appears when you complete the opening procedure. To view the master EDL display, click Master in the Avid EDL Manager window.

The source table has one row for each source tape. The three columns provide the following information:

- The user-defined name for a source tape
- The Avid-defined name for a source tape
- The Avid *import ID*, which is the internal identification for your Avid source tape

The exact format for these columns varies depending on the format of your EDL.

Before your online session, you might want to print the source table on paper.

To print the source table:

- Select File > Print EDL.

For more information about the online session, see “Online and Offline Editing” on page 14.

Chapter 2
Customizing EDLs

This chapter describes how to customize an edit decision list by changing a variety of settings. It also explains how to save settings for use with other EDLs.

This chapter includes the following sections:

- Avid EDL Manager Option Settings
- Changing Settings in the Avid EDL Manager Window
- Changing Settings in the Options Window
- Changing Options in the Site Settings Dialog Box

Avid EDL Manager Option Settings

Initially, Avid EDL Manager uses default option settings to generate the EDL unless you customize the EDL by changing the settings for any of the options. You can change the settings, save them to a file, and then use the settings file for other EDLs; or you can continue to manipulate the settings until you find the most effective combination for your sequence.

Settings that you can change are located in several places within Avid EDL Manager. See the following sections:

- Changing Settings in the Avid EDL Manager Window
- Changing Settings in the Options Window
- Changing Options in the Site Settings Dialog Box

As you choose the settings for your EDL, remember that they might significantly affect the online session in terms of time and money. For example, if you finish your program in a suite with preread capabilities, choosing the preread option in the Avid EDL Manager application can save time in dubbing sources and save money in additional deck rental.

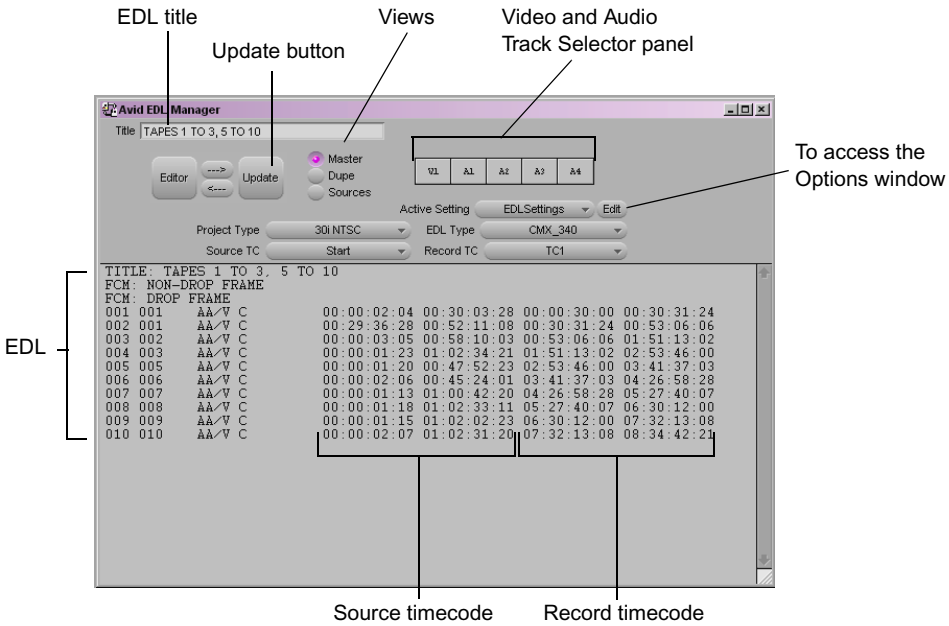
Changing Settings in the Avid EDL Manager Window

Use the Avid EDL Manager window to change or select the following settings:

- Title name of your EDL
- Video tracks and audio channels
- Views of the EDL — master list, dupe list, or source table
- Settings to apply to the EDL
- Project type used to create the sequence
- EDL type to generate
- Source timecode type
- Record timecode type

Use the Update button to update the EDL with changes you make to the video tracks, audio channels, title, and to the Source and Record frame rates.

Avid EDL Manager Window



Changing the Title of an EDL

You can change the title of your EDL at any time. For example, if you want to open an EDL and modify it in some way, you can then retitle the modified version to distinguish it from the original. If you then save the new version by using a new file name, you have two distinct versions of the EDL with different titles and file names.

To change the title of an EDL:

1. Click the Title text box.
2. Delete the old title and type a new one.
3. Click Update.

   The new title appears as the first line of the EDL.

Changing the title of an EDL does not automatically create a new file. To create a new file, you must save the EDL by choosing File > Save As. In the Save As dialog box that opens (for an EDL with a changed title), the system

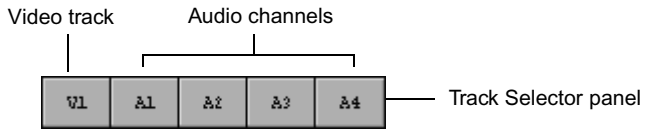
supplies a new file name by default — the first six characters of the new name plus the .EDL file name extension. You can accept this file name or modify it before you save the EDL.

Defining Video Tracks and Audio Channels

Avid EDL Manager works with a maximum of 24 video tracks and 24 audio channels, depending on the edit controller format you select, as described in "Changing Settings in the Options Window" on page 41. The capabilities of the edit controller determine how many output tracks (channels) you can use.

The Track Selector panel in the Avid EDL Manager window controls the selection of video and audio tracks for the EDL. Each button in the panel represents one channel of audio or video in the EDL.

Initially, Avid EDL Manager uses the following panel configuration:



The number on each button refers to the channel from the sequence that is assigned to that channel in the EDL.

If you create an EDL from a simple sequence that contains one video track and up to four audio channels, you can use the default arrangement of the Track Selector panel. For other situations, you can reconfigure the Track Selector panel.

Including or Excluding Specific Tracks

If multiple audio channels and video tracks exist in your sequence, you might want to include only certain tracks in the EDL.

To specify which tracks to include or exclude:

1. Click the audio or video track button in the Track Selector panel.

   A pop-up menu of channels (or tracks) appears. The number of audio channels listed depends on your edit controller.

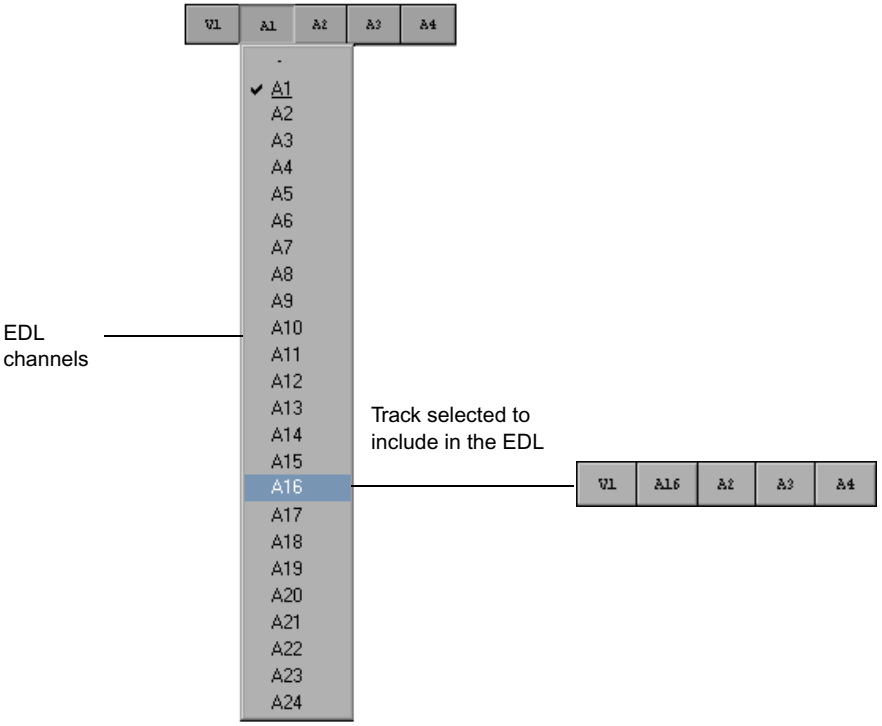
2. Do one of the following:
   - Select a track number from the pop-up menu.
   - Select the minus sign (–), at the top of the pop-up menu, to turn off a track.

   The track number or the minus sign appears on the button.
3. Click Update.

Redefining a Track

You can assign any track from your sequence to any track in your EDL. Keeping channel A1 in the sequence as the first audio channel in the EDL is not necessary.

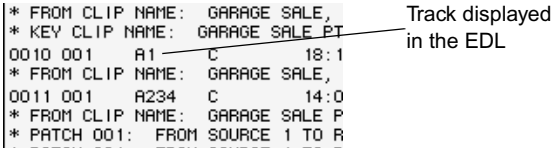
For example, if you decide to move audio channel 16 in your sequence to audio channel 1 in your EDL, you would select A16 from the pop-up menu.



The underlined number in the list of available tracks — in this case, A1 — is a reminder that you are moving A16 to the EDL audio channel 1.

The audio button displays A16, indicating that you have assigned track A16 from the sequence to the first audio channel in the EDL.

When you generate your list, the EDL refers to this channel as A1 because it is the first audio channel in the EDL itself.


* FROM CLIP NAME: GARAGE SALE,
* KEY CLIP NAME: GARAGE SALE PT
0010 001 A1 C 18:1
* FROM CLIP NAME: GARAGE SALE,
0011 001 A234 C 14:0
* FROM CLIP NAME: GARAGE SALE P
* PATCH 001: FROM SOURCE 1 TO R
Track displayed in the EDL

Combining or Isolating Tracks

Depending on the complexity of your sequence, you can combine or isolate video tracks.

- For simple sequences, you can combine video tracks. To do so, select the All V (All Video) setting from the Video Track pop-up menu. Avid EDL Manager combines all the video tracks in a sequence into one representative video track in the EDL.

  When you combine video tracks and the list is too complex, Avid EDL Manager simplifies the list. To see error messages, select Windows > Console. For more information on the Console window, see "Removing Issues in Complex Sequences" on page 63.

- For sequences too complex to be represented in one EDL, you can isolate a video track.

  As an example, you might have multiple layers of keys or a key over a superimposition (*super*) with color correction, and so on.

  Track isolation creates successive EDLs for the same sequence, each with a different video track.

To isolate a video track:

1. Assign a single video track from the sequence, such as V1, to the Avid EDL Manager video track.

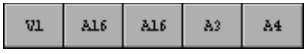
2. Save this EDL with a unique name.

Repeat the steps for each video track you want to isolate.

When you save successive EDLs for the same sequence, be sure to devise a system for giving each file a unique name, such as SOURCE1.EDL, SOURCE2.EDL, and so on.

Creating Stereo Channels

By assigning the same audio channel from your sequence to two different EDL Track Selector panels, you can create stereo channels. For example, to create stereo channels using A16 from your sequence, assign A16 to both audio tracks 1 and 2 in Avid EDL Manager:



To create stereo channels:

1. Click an audio button in the Track Selector panel.
2. Select the audio channel in the sequence from which you want to create a stereo channel.
3. Click another audio button.
4. Select the same audio channel from the sequence to assign to this EDL channel.
5. Click Update.

Choosing a Format for the Audio Channels

Your EDL can include a maximum of 24 audio channels at any one time in the EDL, depending on the edit controller format you choose. For information on choosing an edit controller format, see "Choosing an EDL Type" on page 43.

Displaying Different Views of an EDL

Your Avid EDL Manager window can display the EDL in one of three ways:

- Master list
- Dupe list (if options are set for creating a dupe list)
- A table of your source tapes

To display one of the views in the Avid EDL Manager window:

- Click the button of the view you want to see.

For more information, see "Setting the Master List Tab" on page 46, "Setting Up a Dupe List" on page 50, and "Creating, Reading, and Printing an EDL" on page 17.

Selecting EDL Settings

This option allows you to organize and recall customized settings in whatever way is useful for your work. You can create file settings for each editor who works on your system or create settings for each type of edit controller you regularly work with.

Using the Settings Pop-up Menu

The Settings pop-up menu lists the name of the current file your EDL is using and any other files you have saved. It also lists any temporary files, shown as italicized file names. Avid EDL Manager automatically creates a temporary file as you make and apply changes in the Options window (see "Changing Settings in the Options Window" on page 41). To save your customized options, see "Saving Options to a File" on page 58.

Opening a Settings File

To open an existing file or a temporary file:

1. Click the Settings pop-up menu.

   A list of settings files appears.

2. Select the file you want to open.

   Avid EDL Manager loads the option settings associated with that file name. To see the options that are set for this settings file, open the Options window by choosing Windows > Options. The name of the file appears in the Settings File text box in the Options window.

Selecting Project Type

The Project Type menu allows you to select the type of project used to create the sequence.

To set the project type:

1. Click the Project Type pop-up menu.
2. Select the type used to create the sequence.
3. Click File > Open.
4. Go to the location of the bin.
5. Do one of the following:
   - Select a bin and click Open.
   - Double-click the bin icon to open the bin.
6. Select a sequence.
7. Click OK.

You can set the Project Type from the Options window. See “Choosing the Project Type” on page 45.

Selecting the EDL Type

Use the EDL Type menu to specify the type of EDL format.

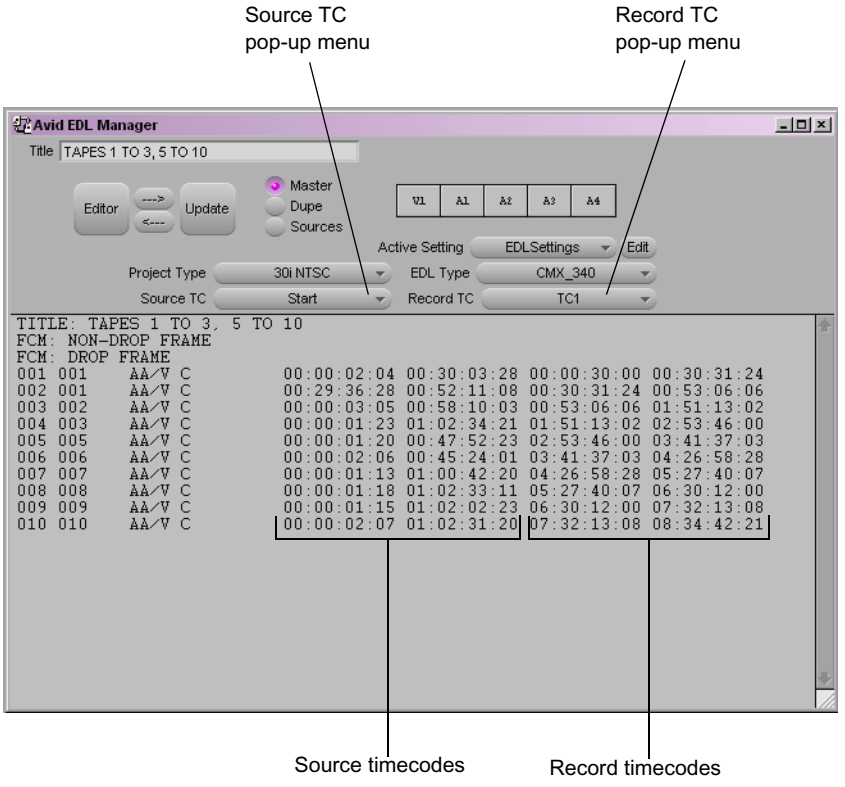
To set the EDL Type

1. Click the EDL Type pop-up menu.
2. Select your EDL format from the list.

You can also select the EDL type format from the Options window. See “Choosing an EDL Type” on page 43 for information on each format on the list.

Adjusting the Timecodes

The Avid EDL Manager allows you to select the Source TC and Record TC to use in generating the EDL.



Setting the Source Timecode

Use the Source TC pop-up menu to select the source timecode. The Avid editing system supports many source timecodes.

To select the Source timecode:

1. Click the Source TC pop-up menu.

2. Select a frame rate option.

   The following table explains the Source frame rate options.

Source Timecode

Source TC	Description
Start	The starting timecode
24	24 fps
25P	25 fps pulldown drop frame
25	25 fps
30	30 fps pulldown drop frame
30NP	30 fps non-drop frame without pulldown
60	60 fps
Auxiliary TC 1 – TC 5	The timecode from the timecode column in the bin
Aux TC24	24 fps auxiliary timecode
VITC	The vertical interval timecode

   Avid EDL Manager adjusts the frame rates and displays the new timecode in the source column of the EDL.

3. Click the Update button.

   Avid EDL Manager displays the new Source timecode in the EDL.

You can also select the Source timecode from the Options window. “Setting Source and Record Timecodes” on page 46.

Setting the Record Timecode

Use the Record TC pop-up menu to select the record timecode. The Avid editing system supports many record timecodes.

To select the Record timecode:

1. Click the Record TC pop-up menu.

2. Select a frame rate option from the Record TC pop-up menu.

   The following table explains the options.

Record Timecodes

Record Timecodes	Description
TC 1	The timecode from the timecode column in the bin.
24	24 fps
25P	25 fps pulldown drop frame
25	25 fps
30DF	30 fps drop frame
30ND	30 fps non-drop frame
30NP	30 fps non-drop frame without pulldown

   Avid EDL Manager adjusts the frame rates and displays the new timecode in the Record timecode column of the EDL.

3. Click the Update button.

   Avid EDL Manager displays the new Record timecode in the EDL.

Finding Edits in a Field

While field dominance is generally consistent for video-originated material, the pulldown of the film transfer determines field dominance for 24p and 25p material. This field information, which is important for color correction of 24p and 25p material, is indicated in the timecode display.

The timecode format is as follows:

hh:mm:ss*X*ff

where *X* stands for a punctuation symbol.

The following table explains how *X* indicates the timecode format and field.

Timecode Format

Symbol	Example	Field	Timecode Format
. (period)	04:50:25.05	Field 1	Non-drop-frame
: (colon)	04:50:25:05	Field 2	Non-drop-frame
, (comma)	04:50:25,05	Field 1	Drop frame
; (semi-colon)	04:50:25;05	Field 2	Drop frame

Updating an EDL with Avid EDL Manager Window Changes

The changes you make to the Track Selector panel or to the Source and Record pop-up menus do not take effect until you update the EDL.

To update an EDL with changes:

- Click the Update button.

The Update button flashes to indicate when you should update.

Changing Settings in the Options Window

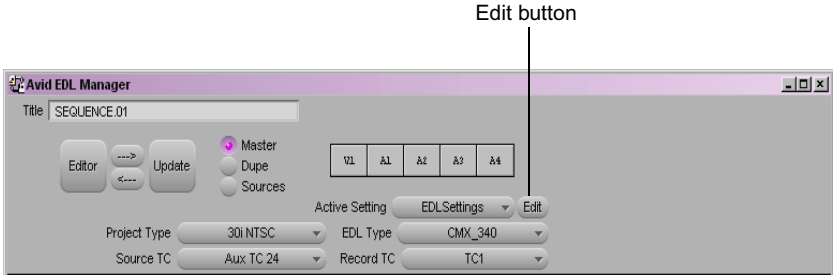
You can further customize your EDL by defining options in the Avid EDL Manager Options window. The Avid EDL Manager Options window provides four tabs in which you can set the required options. These tabs include the following:

- Master List
- Dupe List
- Options
- Comments

Avid EDL Manager initially uses default settings to generate your EDL, if you do not customize the EDL. For any subsequent EDL, Avid EDL Manager uses settings from the previously generated EDL, unless you specify a settings file to use.

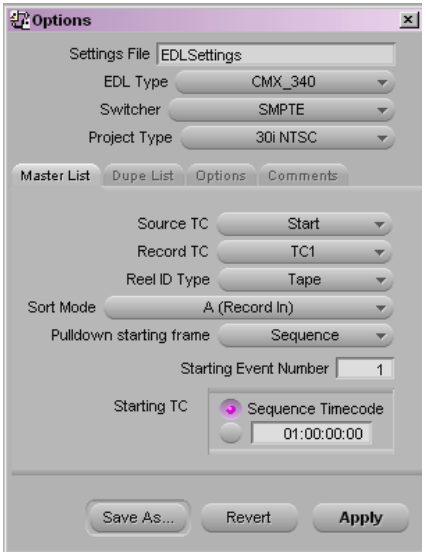
To change option settings:

- Click the Edit button.



The Options window opens.

Options Window



Choosing an EDL Type

Avid EDL Manager needs to know the format and version number of your edit controller. If you do not select a type, Avid EDL Manager uses type CMX_3600, which is the most common format. The table titled "EDL Types and Audio Channels" on page 43 lists the available EDL formats and the number of audio channels that each format supports.

Check with your online house before you make an edit decision list. As a backup, always create a list based on the CMX_3600 type — it is the most common type. Otherwise, create several lists in different types with distinct titles and file names. You are prepared if your list does not load or you are moved to another editing room at the last minute.For information on going to the online suite, see Appendix A.

To select a type:

1. Select Windows > Options.
2. Click the EDL Type pop-up menu and select an EDL type.
3. Click Apply.

A type might be available in several versions. For example, Avid supports GVG 4.1 and GVG 7.0 types.

The following table explains the EDL types.

EDL Types and Audio Channels

EDL Type	Number of Audio Channels
Abekas_Solo_(ASCII)	2
Ace 25	2
Ace_25_4.1_4.1	2
AmpexACE 200_9.10.03	4
Avid[a]	24
CMX_340	2
CMX_3400	4

EDL Types and Audio Channels (Continued)

EDL Type	Number of Audio Channels
CMX_3600	4
CMX_DigitalCut	4
CMX_Pulldown	4
CMX_Transfer	4
Cuedos_1	16
GVG_4.1_6.0	4
GVG_7.0_7.0	4
Paltex	2
Sony_5000	2
Sony_9000_1.0_2.21	4
Sony_9000_2.22_2.32	4
Sony_9100_1.02_1.04	4
Sony_9100_1.1_2.11	4
Sony_DigitalCut	4
Sony_Pulldown	4
Sony_Transfer	4

a. Avid is not available as a selection from the Type menu. However, you might want to generate an EDL for further use with an Avid editing system. In this case, you can preserve up to 24 channels of audio information by choosing 24 from the Audio Channels pop-up menu in the Options tab (see "Saving Options to a File" on page 58).

If you mix down audio channels, Avid EDL Manager does not represent them properly in an EDL. Once audio channels are mixed down, Avid EDL Manager does not have a source to associate them with, and therefore cannot find the timecode values it needs to create a list.

Selecting the Switcher

The Switcher pop-up menu displays a list of the various GVG and Sony switcher systems. Select your switcher from the list. The default selection is SMPTE.

To select a switcher:

1. Select Windows > Options.
2. Select your switcher from the Switcher pop-up menu.
3. Click Apply.

Choosing the Project Type

To select a project type:

1. Select Windows > Options.
2. Click the Project Type pop-up menu and select one of the following:
   - 23.976 NTSC
   - 24p NTSC
   - 30i NTSC
   - 24p PAL
   - 25p PAL
   - 25i PAL
   - 720p/59.95
   - 1080p/23.976
   - 1080p/25
   - 1080i/50
   - 1080i/59.94
3. Click Apply.

Setting the Master List Tab

In the Master List tab of the Options window , you can specify several options (see “Changing Settings in the Options Window” on page 41).

- Source TC
- Record TC
- Reel ID Type
- Sort Mode
- Pulldown starting frame
- Starting Event Number
- Starting TC

Setting Source and Record Timecodes

Set the Source and Record timecodes in the Master List tab for all project types.

To set Source and Record timecodes:

1. Select Windows > Options.
2. Select a frame rate option from the Source TC pop-up menu, the Record TC pop-up menu, or both.

   For information on Source choices, see the table “Source Timecode” on page 39.

   For the information on Record choices, see the table “Record Timecodes” on page 40.
3. Click Apply.

Selecting the Reel ID Type

The following table describes the various reel ID types.

If you change the reel ID, you must reload the sequence from the bin, OMFI file, or Record monitor.

To select the reel ID type:

1. Select Windows > Options.
2. Click the pop-up menu.
3. Select a type from the Reel ID Type list.

Reel ID Type

Type	Notes
Tape	Uses the reel ID from the tape source from which you digitized your video.
Sound roll	Uses the reel ID from the sound roll source, such as DAT (if you entered this information in the bin). Used for film projects.
Camera roll	Uses the reel ID from the camera source (if you entered this information in the bin). Used for film projects.
Auxiliary 1–4	Uses the reel ID from various auxiliary sources (if you enter information in a bin).

4. Click Apply.

Sorting the Order of Events

To minimize the amount of time the edit controller spends shuttling linear tapes, you can select the appropriate sort mode. Sort mode affects only the order of the events and not their content.

Do not select a sort mode and then expect to change it again in the online session unless you have Avid EDL Manager installed at the site. Some edit controllers cannot re-sort an EDL.

To select a sort mode for your EDL:

1. Select Windows > Options.
2. Click the EDL Sort Mode pop-up menu and select a sort mode.
3. Click Apply.

Select mode A if you are unsure about which sort mode to use.

The following table describes the different ways you can use each mode.

EDL Sort Modes

Mode	Sorts by	Results in	Use when
A (Record IN)	Record IN timecode.	Sequential editing from one IN point on the record tape to the next.	You have a short show, want to generate a simple, flexible EDL, or need to make many last-minute decisions.
B (Source, Record IN)	Individual source reel, then by the Record IN timecode.	Checkerboard editing on the record reel, one source reel to the next.	The length of source material is roughly equivalent to the length of the finished show.
C (Source, Source IN)	Individual source reel, then by the Source IN timecode.	Checkerboard editing on the record reel, with sequential playback of material from each source.	The length of source material is much greater than the length of the finished show.
C (Source Start, Source IN)	Source IN timecode, then by individual source reel.	Direct sequential transfer of source material by record reel.	The length of source material is much greater than the length of the finished show.
D (Source, Record IN, Effects at End)	Individual source reel, then by the Record In timecode. Sorts effects at the end.	Same as B, but with all effects saved for the end.	The length of source material is roughly equivalent to the length of the finished show, and there are many special effects.
E (Source, Source IN, Effects at End)	Individual source reel, then by the Source IN timecode. Sorts effects at the end.	Same as C, but with all effects saved for the end.	The length of source material is much greater than the length of the finished show, and there are many special effects.
S (Source Start)	Source IN timecode only.	Direct sequential transfer of source material, in matching order on the record reel.	Completing one-light transfers.

Selecting the Pulldown Starting Frame

The Pulldown starting frame option on the Master List tab is used with 24p and 25p projects and allows you to select the start frame for your generated EDL.

To set the pulldown start frame:

1. Select Windows > Options.
2. Select one of the following options from the Pulldown menu:
   - Sequence — default setting, based on start frame set in sequence
   - A Frame — sets pulldown start frame to A
   - B Frame — sets pulldown start frame to B
3. Click Apply.

Starting Event Number

The highest number accepted by most edit controllers is 999. You should not need to change this number. If you do change the number, use the following procedure.

To change the starting event number:

1. Select Windows > Options.
2. Type in the text box.
3. Click Apply.

Setting the Starting Timecode

The Master List tab Starting TC option allows you to base the record start time on either of the following options:

- The sequence currently active in your Avid editing system.
- The timecode that you specify.

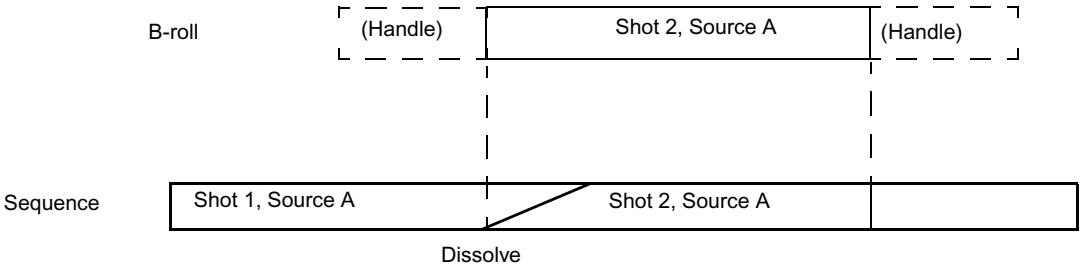
To specify a timecode:

- Enter a time in the text box.

Setting Up a Dupe List

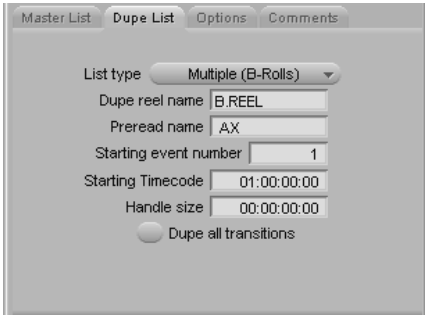
A *dupe reel* is a compilation of the duplicate clips that you need to *conform* a sequence, or make the final show from your editing. If you have clips that a transition effect joins from a single tape, you need to dupe a clip so that another source tape exists to transition to and from, as one tape cannot be in two places at once. The second source tape is called a *B-roll*.

The following figure illustrates the use of dupe clips and a B-roll:



A *dupe list* is a list of duplicate clips. The editor conforms the dupe list onto a separate tape, which is then used as a source when editing the final show from the master list.

In the Dupe List tab, you can set the dupe list options.



To set the Dupe List tab options:

1. Select Window > Options.
2. Click the Dupe List tab in the Options window.
3. To select options, do the following:
   - Click the List pop-up menu and select a dupe reel type.
   - Type in the text box.
4. Click Apply.

The following table explains the options.

Dupe List Tab Options

Option	Suboption	Notes
List type	None	Creates no dupe reel.
	One, New Timecodes	Creates one dupe reel with a timecode you select.
	One, Jam Sync	Creates one dupe reel with timecodes from the original sources.
	Multiple (B-rolls)	Appends a “B” to the incoming source when transitions are made from a single source.
	Preread	Creates no dupe list. Adapts the EDL master list to accommodate duplicate frames as preread frames when editing with digital decks. For more information on preread, see “Using the Preread Option” on page 52.
Dupe reel name		Type your reel name in the text box.
Preread name		Used to specify the source name of the “to” side in a preread transition (see “Using the Preread Option” on page 52). The new name overrides the old for the duration of the session.
Starting Event Number		Changes the dupe reel’s starting event number.
Starting Timecode		Specifies the starting record timecode of the dupe reel.

Dupe List Tab Options (Continued)

Option	Suboption	Notes
Handle Size		Enter the length of extra material to include before and after cuts on the dupe reel. To avoid handles, set this number to 00:00:00:00.
Dupe all transitions		Forces a B-roll for every transition.

Using the Preread Option

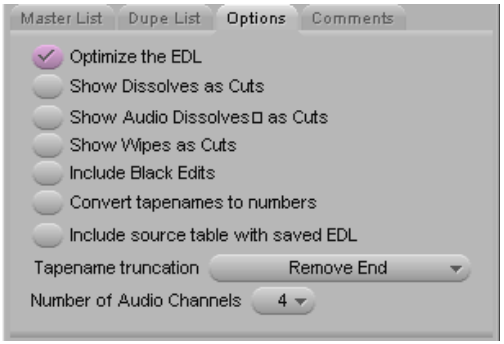
Preread (see "Dupe List Tab Options" on page 51) is an increasingly popular choice for online editing because more suites now have digital decks. Preread allows an editor to make a transition between two segments of a single source. The online session requires fewer source decks, and preread virtually eliminates the need for dupe reels, allowing online editing to move more quickly. This saves both time and resources.

Without preread, a *dissolve* between two shots from a single source requires three decks: two source decks and a record deck. One of the shots must be dubbed out and played from a second source deck. With preread, the third deck and the dubbing out are unnecessary.

With preread edits, the cut before the transition (sometimes called the A-side, or outgoing footage) is overrecorded. The overrecord *area must be equal to or greater than the duration of the transition. You specify the source name of the "to" side of a preread transition in the Preread name text box (see "Dupe List Tab Options" on page 51) of the Dupe List/Preread area in the Options window.*

Adjusting the Options Tab Settings

The Options tab provides settings that simplify the EDL, changes dissolves and wipes to cuts, and converts tapenames to numbers.



To set the Options tab options:

1. Select Window > Options.
2. Click the Dupe List tab in the Options window.
3. To set an option, do the following:
   - Click an option to select or deselect it.
   - Select an option from a pop-up menu.
4. Click Apply.

The following table explains the options.

Options Tab

Option	Description
Optimize the EDL	*Optimization* is a process that simplifies your EDL. An optimized EDL contains simplified text and events that are combined or condensed to speed up the online assembly process. If two tracks of video and one channel of audio share the same Record IN and Record OUT timecodes and they come from the same source tape, optimization expresses them as one edit instead of three.
Show Dissolves as Cuts	Changes all dissolves to cuts.
Show Audio Dissolves as Cuts	Changes all audio dissolves to cuts.
Show Wipes as Cuts	Changes all wipes to cuts.
Include Black Edits	Includes filler as black edits (video only). Select this option to have Cuts to Black appear in your EDL.
Convert tapenames to numbers	Changes all generated EDL reel ID names to numbers.
Include Source table with saved EDL	Includes the source table information whenever you save an EDL.
Tapename truncation pop-up menu	Determines which part of the tapename you want to save. For more information, see "Setting the Tapename Truncation" on page 55.
Number of Audio Channels pop-up menu	Use for selecting the number of channels. Choose 4 or 24 channels. For a list of edit controllers and the number of supported audio channels, see "Choosing a Format for the Audio Channels" on page 35.

If you select both Optimize the EDL and Show Dissolves as Cuts, Avid EDL Manager displays an alert message. This does not affect the sequence in your bin, OMFI file, or Record monitor. You can always reset the dissolves by reloading your bin.

Setting the Tapename Truncation

The Tapename truncation pop-up menu of the Options tab allows you to determine which part of the tapename you want to save.

To set the tapename truncation:

1. Select the Window > Options.
2. Click the Options tab.
3. Select an option from the Tapename truncation pop-up menu.
4. Click Apply.

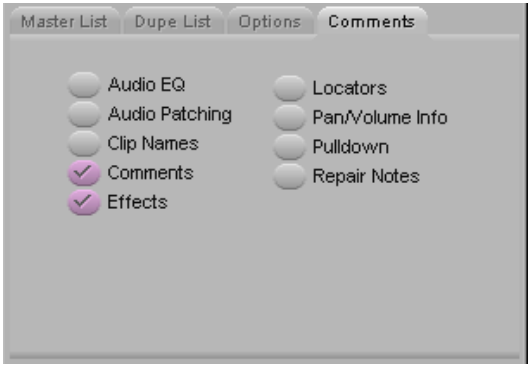
The following table explains these options.

Tapename Truncation Options

Option	Example	Description	Use When
Remove End	CHICAGO138101 becomes CHICAGO1.	Truncates the end of the tape name. This method is the default.	Distinguishing segment of tape name is at the beginning.
Remove Middle	CHICAGO138101 becomes CHIC8101.	Takes half of the allowed number of characters from the front and the other half from the end of the tape name.	Sequentially numbered series of tape names, such as CHICAGO138100, CHICAGO138101, and so forth.
Remove Beginning	CHICAGO138101 becomes GO138101.	Removes the beginning of the tape name.	Distinguishing segment of tape name is at the end, such as tape names with very long numbers in a large library system.
Keep First Character, End	CHICAGO138101 becomes CO138101.	Keeps the first character and the last characters and removes everything in between.	Distinguishing segment of tape name is at the end.

Selecting Options from the Comments Tab

The Options window Comments tab allows you to select the types of comments and other information generated during the editing of a sequence to display in the EDL. Displaying this information can be helpful when conforming the program in an online suite.



To select a Comments tab option:

1. Select Window > Options.
2. Click the Comments tab.
3. Click an option in the Comments tab to select or deselect it.

   The selected options that appear in the EDL are prefixed by asterisks (*).
4. Click Apply.

The following table explains the options.

Comments Tab Options

Option	Description
Audio EQ	Refers to audio equalization (EQ) information. Avid EDL Manager generates comments containing EQ values specified for clips with audio EQ.
Audio Patching	Aids during the manual setup of cross-channel patching.
Clip Names	Includes names associated with the source clips in Avid editing system bins.

Comments Tab Options (Continued)

Option	Description
Comments	Includes comments about events in the EDL that were added during editing.
Effects	Refers to information about special effects; for more information, see "The Effects Comment" on page 57.
Locators	Includes locator text added to the sequence during digitize.
Pan/Volume Info	Displays pan and volume levels in each event: pan levels are measured in percentages left and right of center and volume is measured in +/– decibels.
Pulldown	Shows the frame rate.
Repair Notes	Indicates modifications made to the EDL by Avid EDL Manager; for more information, see "The Repair Notes Comment" on page 58.

Some edit controllers might not be able to load comments successfully. Check with the online editor to make sure the edit controller can support these types of comments. If necessary, you can create two separate versions of the list — one without comments for the edit controller and one with comments — that you can print for your own reference.

The Effects Comment

If you select Effects, Avid EDL Manager generates a comment in the EDL that indicates the type of effect and its parameters. Effect types available in Avid EDL Manager are:

- Picture-in-Pictures
- Superimpositions
- Masks
- Resize and Blowup
- Flip, Flop, and Flip-Flop
- Color Effects
- Film Dissolves
- Film Fades

- Fades to Color
- Fades from Color
- Keys
- Wipes
- Rolling and crawling titles

For more information on effects, see your Avid editing system documentation.

The Repair Notes Comment

Repair notes indicate changes Avid EDL Manager makes to handle a complex EDL or discrepancies Avid EDL Manager finds in the sequence. If you select the Repair Notes option in the Comments tab of the Options window, Avid EDL Manager displays changes that it makes, such as limiting the number of frames in a dissolve or invalid Source In times.

The following example shows two repair notes:

Example of repair notes

```
0007 001    A1     C        14:13:46:22 14:14:47:21  01:01:35:05 01:02:36:04
0008 001    A23    C        18:10:12:27 18:11:13:26  01:01:35:05 01:02:36:04
0009 BLK    A1V    K B     00:00:00:00 00:00:45:08  01:02:36:04 01:03:21:12
0009 001    A1V    K O  000 14:06:56:16 14:07:41:24  00:00:00:00 00:00:00:00
* REPAIR: A SOURCE IN IS NOT VALID.
* REPAIR: A SOURCE OUT IS NOT VALID.
0010 001    A234   C        14:06:56:16 14:07:41:24  01:02:36:04 01:03:21:12
```

For more information on the use of repair notes, see “Removing Issues in Complex Sequences” on page 63.

Saving Options to a File

To save your customized options as a file:

1. Make changes to any of the option settings as described in this chapter .
2. Click one of the following buttons:

- Apply — saves your settings to a temporary file and brings the Avid EDL Manager window to the front. The italicized name of the temporary file appears in the Settings pop-up menu of the Avid EDL Manager window. The file remains temporary until you click the Save As button and provide a file name.
- Save As — saves the options to a new settings file. A dialog box opens in which you provide a file name for the settings file. The new name appears in two places:
  – In the Settings pop-up menu in the Avid EDL Manager window
  – In the Settings File text box of the Options window

Click the Revert button to discard your changes and reinstate the options of the current settings file.

Changing Options in the Site Settings Dialog Box

You can change serial transmission, list font, and printer font options in the Site Settings dialog box.

To open the Site Settings dialog box:

- Select Edit > Site Settings.

Changing Serial Transfer Options

Set up *serial transfer options* only if you are transferring an EDL to an online editor by means of serial transmission.

For information on using the Site Settings dialog box to define the serial transmission and options, see Appendix C.

Changing Font Options

The List Font and Printer Font tabs in the Site Settings dialog box allow you to change the font and size of the text in your EDL. The List Font tab affects the on-screen display; the Printer Font tab affects the printed version of the EDL.

To change the font and font size of your EDL text:

1. Click either the List Font or Printer Font tab, depending on which font you want to change.
2. Select a font from the Font pulldown menu.
3. Type a number in the Font Size text box.
4. Click OK.

Chapter 3
Editing and Troubleshooting EDLs

You can edit an EDL with a text editor to clean up the EDL for a successful reading. You can also troubleshoot EDLs by using techniques described in this chapter.

This chapter includes the following sections:

- Using a Text Editor to Edit an EDL
- Removing Issues in Complex Sequences
- Locating Trouble Spots
- Avoiding Problems in EDLs

Online Resources

The following web sites contain useful information on working with EDLs:

- www.zerocut.com
- www.24p.com

Besides tips on using and creating EDLs, these web pages contain links to other online resources.

Using a Text Editor to Edit an EDL

You can use a text editor to delete or change information in the EDL that might not read correctly into Avid EDL Manager.

Use the following tips when editing an EDL:

- Create a copy of the EDL.
- Edit the copied EDL rather than the original. You can then revert to the original if you make errors.
- Delete only the information you want to delete; do not delete any extra characters. If you delete extra characters, you might see further errors when you try to read the EDL again.

The following sections describe possible edits you can make to clean up the EDL for successful reading. To make sure Avid EDL Manager can read your EDL, complete the following procedures. If the first procedure does not solve the problem, proceed to the next.

Fitting the Format to the Avid EDL Manager

If you are having trouble reading a list in Avid EDL Manager, it is possible the list does not meet Avid EDL Manager formatting requirements.

The following is a check list of the most common formatting problems:

- Check the format layout to verify that the columns are in the correct place and the characters are correct for your edit controller.

  If you use an editor that can display hidden characters, turn on that feature to view spacing, tabs, and carriage returns more easily. If you are unsure about the layout, see the edit controller documentation from the online suite.

- Delete all general-purpose interface triggers.

  These triggers, labeled GPI, cause problems reading into Avid EDL Manager.

- Delete any Master/Slave comments.

  These comments, preceded by the MS symbol, cause problems reading into Avid EDL Manager.

- Change the source names in the EDL from Aux and Black to an unused reel number.

  When you create a new EDL, this new number represents Aux and Black. You need to do this because Avid EDL Manager reads only numbers, not letters.

Changing the Header Format

Sometimes the EDL does not read properly because the Avid EDL Manager does not recognize the header format. This can happen if you use an EDL not generated by an Avid video editing system. If this is the case, replace the unreadable header with an EDL header generated by the Avid editing system.

To make sure the header format matches the EDL:

1. Delete the current header from the EDL you are trying to read.
2. Generate a list in Avid EDL Manager that is the same format as the EDL you are trying to read.
3. Open an EDL generated by an Avid video editing system and copy the EDL headers.
4. Paste the EDL headers into the EDL you are trying to read.

Removing Issues in Complex Sequences

When a sequence is too complex for the Avid EDL Manager to describe, it generates error messages and tries to simplify the sequence. This happens most frequently when you try to generate a list for a sequence that has multiple video tracks.

Avid EDL Manager's attempts at simplifying complex sequences are pointed out in the repair notes and appear as comments within the list.

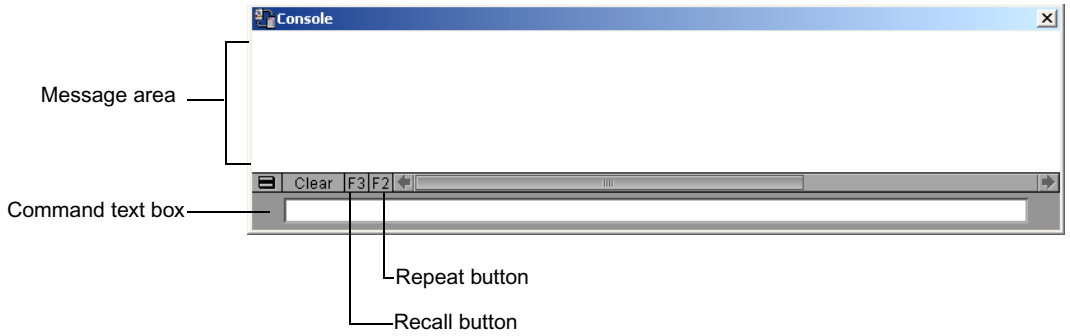
You can avoid having Avid EDL Manager simplify your composition by requesting a separate list for each video track. This is known as *track isolation*. Or you can delete comments and motion effects that might be causing problems.

Using the Console Window to Display Messages

To display Avid EDL Manager messages:

- Select Window > Console.

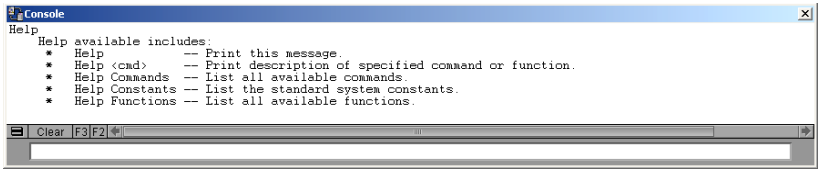
  The Console window opens.



To get help about console commands:

- Type Help in the Command text box, and then press Return.

  A description of how to use the Help command appears in the message area.


Console
Help
Help available includes:
* Help -- Print this message.
* Help <cmd> -- Print description of specified command or function.
* Help Commands -- List all available commands.
* Help Constants -- List the standard system constants.
* Help Functions -- List all available functions.
Clear
F3
F2

To display a previous command in the Command text box:

F3

- Click the Recall button (F3).

To perform a previous command:

F2

- Click the Repeat button (F2).

To clear the display:

Clear

- Click the Clear button.

Always check the Console window after making a list. Error messages appear in the Console window if certain comments or events cause problems.

Avid EDL Manager generally identifies motion effects by M1, M2, and so on.

Do not use the programming functions of the Console window without the guidance of an Avid professional. If you need help interpreting information in the Console window, contact your local Avid Reseller; in North America, call Avid Customer Support at 1-800-800-AVID (2843).

Fixing Difficult Transitions

Specific transitions can cause difficulties for the Avid EDL Manager. For example, a color effect on a resized motion-controlled clip that dissolves to an imported graphic file overwhelms the Avid EDL Manager's descriptive capacities, forcing a repair note. Less obvious complexities can also affect list generation.

You can best resolve these problems by isolating the offending transitions and simplifying or removing them.

Locating Trouble Spots

You can isolate trouble spots in several ways. They include *slicing and dicing*, and trying one track at a time.

Slicing and Dicing

The most effective method for finding trouble spots is slicing and dicing the sequence. Slicing and dicing isolates trouble spots by dividing sequences in half and testing for successful generation.

To slice and dice the sequence with your Avid editing system:

1. Load the sequence into the Source monitor.
2. Mark an IN point at the head frame and an OUT point halfway through.
3. Cut this portion over to the Record side.
4. Test this portion of the sequence by creating an EDL.

If the EDL is generated successfully, you know that the problem is in the second half of the sequence. If not, subdivide the sequence elsewhere to further isolate the source of the problem.

To subdivide the sequence:

- Load the unsuccessful half into the Source monitor and repeat steps 2 through 4 in the preceding procedure.

Trying One Track at a Time

You can isolate trouble spots by generating an EDL using one track at a time. The problem might be on a particular track. For information on isolating tracks, see "Combining or Isolating Tracks" on page 34.

Avoiding Problems in EDLs

You can help resolve problems by trying the following:

- Simplifying Effects
- Looking for Missing Information
- Dealing with Corruptions

Simplifying Effects

You can simplify effects in your sequence that are overly complex. For example, you can remove a color effect from a resized segment. Use comments to help re-create the original sequence in the online suite.

Looking for Missing Information

Occasionally, Avid EDL Manager fails to generate a list because clips in the sequence are missing information essential to the EDL (for example, you try to create an audio list by using clips lacking audio timecode).

Try the following suggestions if you suspect a problem caused by missing information:

- Scan your bins for any obvious omissions of statistics you need for your sequence.

- Use the slice and dice technique to isolate difficulties.
- In your Avid editing system, find the overlap frame of troublesome clips, then use the Find Bin command to check their statistics.
- Add information to the bin as needed.

Dealing with Corruptions

Corruptions can hamper list generation. Corruptions are areas where information relating to a clip or transition was damaged or lost, preventing the system from describing it in an EDL. In extreme cases, corruption prevents the clip from playing. The most effective way of dealing with corruptions is to cut them out and replace them.

Scrupulously backing up a project can reward you if you encounter corruptions. Using an earlier, uncorrupted version of a sequence that does not exhibit the corruption can save you considerable time.

Appendix A

Check List for Online Editing

When you move from nonlinear to linear editing systems and generate EDLs to help re-create your sequence online, you might encounter obstacles. For example, an EDL generated in one format can be incompatible with the edit controller at the online suite, or you might not be aware of the dupe reel characteristics your EDL should contain. Problems like these can result in an unproductive and costly online session.

This appendix contains a list of suggestions to help you avoid or minimize problems. See the following topics:

- Calling Ahead to the Online Suite
- Deciding What to Take to the Online Suite
- Double-Checking the EDL File Names

If you have questions, contact your local Avid Reseller; in North America, call Avid Customer Support at 800-800-AVID (2843).

Calling Ahead to the Online Suite

Before you finish working offline, call the online suite to find out the following:

- What types of edit controllers does the online suite have? Find out all the different types in case you are assigned to one edit controller but end up using another when you get there. If possible, go to the suite, look at the equipment, and determine the appropriate EDL format.
- Does the edit controller read high-density or low-density (double-density) disks?

- What EDL format does the controller read? CMX_3600 format is read by most edit controllers. If you are unsure what type of edit controller the suite uses, save the EDL in several different formats. If you have trouble with one format, you can have other formats from which to select.
- Does the computer system at the online suite still read 3.5-inch disks?
- Do you need to generate a dupe reel list with new timecodes or a multiple B-roll list in Avid EDL Manager? Also, find out if any other information is required for your project and that you can include as a comment in the EDL.
- Can the online suite create all the effects you specified in the EDL? If not, consider regenerating the EDL and adjusting the options.
- Can you send a preliminary version of the EDL ahead of time to make sure it loads properly on the edit controller? If it does not, you can make the necessary adjustments.
- What is the name of the switcher in the online suite? If you are not sure which switcher is used, adjust the Switcher setting in Avid EDL Manager to SMPTE. (The switcher setting is in the Options window.)
- Does the suite have a computer you can use?

Deciding What to Take to the Online Suite

Consider taking the Avid EDL Manager application, several forms of your EDL, and reference information to the online suite.

Take Avid EDL Manager

If possible, take the Avid EDL Manager application along with the bins with you on a disk. You can use Avid EDL Manager on a computer running the Windows or Macintosh operating systems. If you do not have a portable computer, call ahead to find out if you can load Avid EDL Manager from a CD-ROM onto a computer at the suite.

Take the EDL in Several Forms

Having your EDL in several forms allows greater editing flexibility. If difficulties arise, you can refer to a paper copy. Take the EDL in the following forms:

- Saved on 3.5-inch disk
- Printed on paper (in A-mode sort for easy reference)

For more information on saving and printing, see "Printing an EDL" on page 20 and "Copying an EDL between Storage Locations" on page 24.

Take Reference Information

You might also want to take as a reference one of the following:

- A digital cut. For more information, see the Help for your Avid editing system.
- A printout of the source table.

Double-Checking the EDL File Names

Make sure the EDL file names are the correct length and type for the disk format in which you saved them. Follow these guidelines:

- If you save your EDL to a disk formatted for CMX or GVG, it is required that the file name be six or fewer uppercase alphanumeric characters (omit special characters such as slashes or hyphens) followed by the file name extension .EDL. Do not use spaces or characters in the file name other than letters and numbers.

  For example, TEST1.EDL is a valid file name for GVG and CMX systems.

- If you save your EDL to a DOS-formatted disk, make sure the file names are no more than eight uppercase alphanumeric characters followed by the .EDL file name extension. Again, the file name must not contain spaces or other special characters; only letters and numbers are acceptable.

  For example, WINSTON3.EDL is a valid file name for DOS-formatted disks.

Appendix B

Creating EDLs for Film Projects

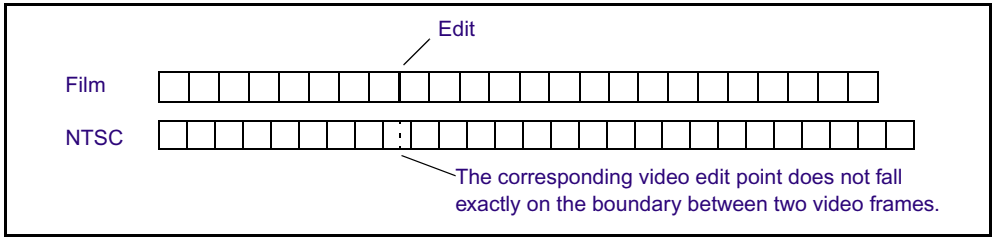
This appendix explains several things to consider when you create EDLs for film projects. It includes the following sections:

- Matchback Conversion in Film-to-Video EDLs
- Creating EDLs for a Matchbacked Sequence
- Creating Audio-Only EDLs

Matchback Conversion in Film-to-Video EDLs

If you are editing a film project with an Avid video editing system, you can finish the project in video. The *matchback conversion* process requires the editing system to perform special calculations to match the film to video. Because the ratio of film-to-video frames is uneven, the film and corresponding video edit points do not line up evenly.

For example, with a ratio of 24 film frames to 30 video frames, a 6-frame film edit corresponds exactly to a 7 1/2-frame video edit. However, video edits cannot include partial frames, so the video edit must be 7 or 8 frames long.



Because video edits might be longer or shorter than the original film edits, the system makes sure the film and video sequences match as closely as possible by checking the durations at the end of each edit. If the total video-sequence duration is a frame longer than the film, the system subtracts a frame from the last video edit. If the video is a frame too short, the system adds a frame to the last video edit.

Creating EDLs for a Matchbacked Sequence

When you create an EDL for a sequence that converts from film to video, you can have an edit listed in the EDL as slightly longer or shorter than the corresponding film edit. The EDL might not be an exact representation of the sequence — it can be plus or minus one frame, in accordance with the 30 to 24 frames per second (fps) matchback conversion. In this case, be aware of the discrepancy when you go to the online suite so that you can adjust for the difference.

Creating Audio-Only EDLs

If you create an audio-only EDL for a film project, set the following options in the EDL Manager Options window before you generate the list:

- Show Dissolves as Cuts (Options tab)
- Sound Roll as the Reel ID type (Master List tab)
- Sound TC as the Timecode type (Master List tab

These options simplify the EDL and ensure that the pertinent source information is referred from the bin to the EDL.

Appendix C

Using Serial Transfer to Transmit EDLs

If your offline and online editing suites are in the same building, or if you are transferring the EDL to an edit controller that has no disk drive, consider using serial connections to transmit EDLs from offline to online.

This appendix contains the following sections:

- Connecting the Edit Controller to the Computer
- Setting Serial Transfer Options
- Transferring the EDL

Connecting the Edit Controller to the Computer

To connect the edit controller and your computer:

1. Decide which port on the edit controller to use for transferring.
2. Connect the serial port on the computer to the port on the edit controller that you chose to use for transferring.

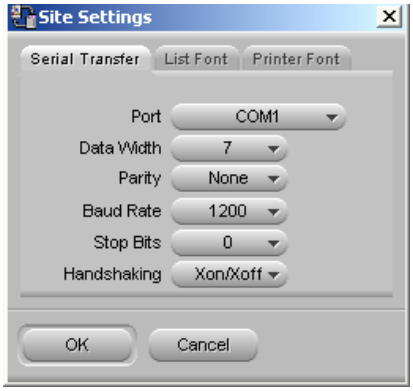
Setting Serial Transfer Options

Before the edit controller and computer can communicate, you must specify various options in Avid EDL Manager.

To set the serial transfer options:

1. Select Edit > Site Settings.

   The Site Settings dialog box opens.



2. Click the Serial Transfer tab.
3. Select options from the pop-up menus. The following table explains the options.

   The following table explains the serial transfer options.

Serial Transfer Options

Option	Description
Port	Indicates the system port. The items on this pop-up menu vary depending on your system's ports.
Data Width	Indicates if 7-bit words or 8-bit words are being transferred — the default is 7 bits.
Parity	Indicates error detection, found through counting the number of bits in a transmitted word. *Even* indicates the number of bits in a word is even. *Odd* indicates the number of bits is odd. The default is zero.

Serial Transfer Options (Continued)

Option	Description
Baud Rate	Sets the data transmission rate for the computer on which Avid EDL Manager is running — the default is 9600.
Stop Bits	Indicates how many bits are needed to make a break in transmission — the default is 0 stop bits.
Handshaking	Allows communication between two systems — the default is none. Options include DTR and Xon/Xoff.

4. Click OK to apply your changes to your EDL.
5. Click OK to implement the options you have selected.

Transferring the EDL

When you are ready to transfer the EDL, another person should be ready at the edit controller to help you.

To transmit the EDL, do the following at the same time:

- Have the other person press Receive at the edit controller.
- Select File > Transmit EDL.

When you see events scrolling one by one onto the edit controller screen, the transmission was successful.

If you see either an error or strings of indistinguishable text, the serial parameters were set incorrectly in Avid EDL Manager. Check the parameters for the serial port and reset them in the Site Settings dialog box.

Glossary

24p or 25p

24-fps or 25-fps progressive media. The progressive media file is composed of single frames, each of which is vertically scanned as one pass. The Avid system creates 24p or 25p media by combining (deinterlacing) two video fields into a single full, reconstructed frame. For NTSC film-to-tape transfers, the system creates 24p media by undoing the 2:3 pulldown inserted by the telecine process, removing the extra fields, and creating progressive frames.

bin

A database in which master clips, subclips, effects, and sequences are organized for a project in an Avid editing system. A file structure that contains other files, including sequences, and is analogous to a folder or a directory in other computer applications.

black edits

1. A video source with no image. 2. A special source you can fade into, out of, or use for other effects.

B-roll

An exact copy of the A-roll original material, or new original material on a separate reel, for use in A/B-roll editing.

CMX

Edit controller made by CMX Corporation (originally a joint venture by CBS® and Memorex®). CMX uses its own proprietary format EDLs (340, 3600).

composition

The standard term used by OMF Interchange® to refer to an edited sequence made up of a number of clips. The OMF equivalent of a sequence in an Avid editing system.

conform

To make the final show based on the editing. Conforming organizes the source material for final assembly.

corruptions

Information relating to a clip or transition that has been damaged or lost, preventing EDL Manager from describing the information in an EDL. The solution is to cut the corruptions out and replace them with a backup version of the sequence.

cut An instantaneous transition from one video source to another. Also, a section of source or record tape.

dissolve A video or audio transition in which an image from one source gradually becomes less distinct as an image from a second source replaces it.

dupe list A list of dupe reels. A view of this list is available only if options are set for creating a dupe list. You can set the options in the EDL Manager Options window.

dupe reel A reel designated for the recording and playback of dupes (duplicate shots) during videotape editing. You create dupe reels as backup copies, to help in the creation of special effects, and for A/B-roll editing.

edit controller An electronic device, often computer-based, that allows an editor to precisely control, play, and record to various videotape machines. The edit controller keeps track of timecodes for each shot and coordinates the machines in the suite: videotape machines, monitors, an audio mixing board, a videotape switcher, and other peripheral devices.

See also *suite*.

EDL Edit Decision List. A list of edits you have made. You generate, customize, and optimize it in the EDL Manager, then take it with the source tapes to an online edit controller for final assembly of your show or program.

event A number assigned by the editing system to each performed edit. In most computer editing systems, defines an action or a sequence of actions performed by the computer in a single pass of the record tape.

fade A dissolve from full video to black video or from full audio to no audio, or vice versa.

fps Frames per second, pronounced “fips.”A measure of the film or video display rates. (NTSC = 30 fps; PAL = 25 fps; SECAM = 25 fps; Film = 24 fps.)

GVG An edit controller made by Grass Valley Group and that uses a proprietary format for EDLs.

handles Additional source material before and after edit points; you use a handle for later adjustments.

import ID The internal identification for your Avid source tape.

linear editing Tape editing in which you assemble the program from beginning to end. If you require changes, you must rerecord everything downstream of the change. The physical nature of the medium (for example, analog videotape) dictates how you must place material on the medium.

See also *nonlinear editing*.

master list A list that specifies the starting event number, reel ID options, and timecode options.

matchback conversion The conversion from film to video frame rates.

nonlinear editing A type of editing in which you do not need to assemble the program from beginning to end. The physical nature of the medium and the technical process of manipulating that medium do not enforce or dictate how the material must be physically ordered. You can use nonlinear editing for traditional film cutting and splicing, and digitized video images. You can make changes at the beginning, middle, or end of the sequence.

See also *linear editing*.

NTSC National Television Standards Committee. The group that established the color television transmission system used in the United States. The standard calls for 525 lines of information scanned at a rate of approximately 30 frames per second.

offline editing Nonlinear editing, usually done on a low-cost editing system, using digitized work tapes. This preliminary or rough-cut editing allows you to make edit decisions before performing the final edit.

OMFI Open Media Framework Interchange format. A standard format for the interchange of digital media data among heterogeneous platforms. The format is designed to encapsulate all the information required to interchange a variety of digital media, such as audio, video, graphics, and still images as well as the rules for combining and presenting the media. The format includes rules for identifying the original sources of the digital media, and it can encapsulate both compressed and uncompressed digital media data.

online editing The final editing using the original camera tapes and an edit decision list (EDL) to produce a finished program ready for distribution; usually associated with high-quality computer editing systems. Offline editing often precedes online editing, but in some cases programs go directly to the online editing stage.

See also *edit controller*.

optimization The process that simplifies your edit decision list. EDL Manager simplifies the text and combines or condenses events to speed up the online assembly process.

overrecord To use a long shot from one reel, then place shots from other reels over the continuous shot.

PAL Phase Alternating Line. A color television standard used in many countries. PAL consists of 625 lines scanned at a rate of 25 frames per second.

patching The routing of audio or video from one channel or track in the sequence to another.

preread To read information from a tape passing under the play head of a videotape machine before it passes under the record head. Information can be read from the tape before the information is replaced. On digital video decks, the information gathered by the play head is stored in a digital buffer; the edit controller can use it as a virtual source, taking the place of a second tape deck in a transition.

reel ID The reel identification (ID) EDL Manager uses to refer to the master reel source. The reel ID can come from tape, sound roll, camera, or auxiliary sources.

RT-11 A disk format used to store EDLs read by CMX and GVG edit controllers.

serial transfer options The options you set to transfer your EDL over serial connections to an online edit controller. Options include port, data width, parity, baud rate, stop bits, and handshaking.

settings file A set of EDL Manager options saved under a specific name. You can use files to save settings you use frequently and apply them quickly.

slicing and dicing Isolating trouble spots in a sequence by repeatedly dividing the sequence in half, creating an EDL for the isolated half, and testing for successful generation.

SMPTE Society of Motion Picture and Television Engineers. One of the principal standards organizations for the film and video industry.

See also *timecode*.

sort mode The mode that controls the auto-assembly process, determining in what order the edit controller reads the edit decision list, and assembles the final tape. There are six different types of sort mode: A, B, C, D, E, and S.

source table The list of the source tapes you use to create the sequence the EDL describes. The source table includes three kinds of information: your name for a tape, the Avid name for the same tape, and the Avid internal identification for your Avid source tape.

suite Standard industry name for the site of editing. A room or rooms containing such equipment as the edit controller computer, videotape machines, monitors, an audio mixing board, a videotape switcher, and other peripheral devices.

super Superimposition. One shot half-dissolved over another.

timecode An electronic indexing method for editing and timing video programs. Timecode denotes hours, minutes, seconds, and frames (00:00:00:00) elapsed on a videotape.

Address track timecode is recorded simultaneously with the video picture. Longitudinal timecode (LTC) is recorded on an audio track. Vertical interval timecode (VITC) is recorded in the vertical blanking interval of the video track. SMPTE timecode is the prevalent standard.

Other timecodes include film timecode and audio timecode used during film projects. During editing, an Avid editing system can display and track several types of timecode.

See also *SMPTE*.

track isolation The process of creating a separate list for each video track to simplify the composition.

wipe A shaped transition between video sources in which a margin or border moves across the screen, wiping out the image of one scene and replacing it with another.

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